Annual Report FY 2008

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On the cover: Heather Jackson and Daniel Kirk in the world premiere of BodyVox’s Horizontal Leanings. The multi-disciplinary piece, a highlight of BodyVox’s 10th anniversary season, was performed to the company’s first commissioned score. The creative team partners included BodyVox co-Artistic Directors Jamey Hampton and Ashley Roland, playwright and visual artist Tad Savinar, South African composer Bongani Ndodana-Breen and Third Angle New Music Ensemble. Horizontal Leanings, supported by a 2008 $9,000 Cultural Development grant from the Trust, premiered at Salem’s Elsinore Theatre before opening at the Newmark Theatre in Portland on May 1, 2008.

Photo: blaine truitt covert © 2008

Oregon Cultural Trust

Board of Directors (FY 2008)
Norm Smith, Roseburg, Chair
Nick Fish, Portland, Vice Chair (as of May 2008)
Marilyn Worrix, McMinnville, Vice Chair (through April 2008)
Kathleen Cosgrove, Portland, Secretary/Treasurer
Pamela Hulse Andrews, Bend
Rep. Scott Bruun, House District 37, West Linn
Chuck Butler, Ashland (through April 2008)
Lyn Hennion, Medford (as of June 2008)
Charlie Walker, Neskoowin
Sen. Ben Westlund, Senate District 27, Tumalo

Special Advisors
Charles Rooks, Portland
Virginia Willard, Portland

Trust Staff (FY 2008)
Christine D’Arcy, Executive Director
Carol Pelton, Trust Manager (as of October 2007)
Cynthia Kirk, Communications Manager
Kat Bell, Administrative Assistant (through January 2008)
Raissa Fleming, Administrative Assistant (as of March 2008)

FY 2008 Report
Project management: Christine D’Arcy
Writer/editor: Cynthia Kirk
Design: Thomas Osborne Design

For more information, or to learn about Oregon’s 1,200 arts, heritage and humanities nonprofits:
cultural.trust@state.or.us
(503) 986-0088
www.culturaltrust.org

Anthony Heald as the Stage Manager in the Oregon Shakespeare Festival’s 2008 production of Thornton Wilder’s Our Town. Artistic Director Bill Rauch chose Our Town as OSF’s first outdoor production of an American play to launch the company’s “New Directions for American Classics” initiative. The project received a $25,000 FY 2008 Cultural Development grant.

Photo: Jenny Graham © 2008
October 2008

Dear Oregon Cultural Trust supporters and partners:

The Oregon Cultural Trust is a unique private-public effort developing a permanent fund to invest in Oregon’s cultural assets. We are proud to report on our activities and accomplishments each year.

In fiscal year 2008 (July 1, 2007 – June 30, 2008), Trust revenues increased 24% to $4.26 million. We generated $3.57 million in private and corporate donations; $295,942 in cultural license plate sales; and $391,947 in interest. On June 30, 2008, the permanent Trust fund (which retains 58 cents of every dollar donated) stood at $10.95 million, an increase of 31% from fiscal year end 2007.

The Trust’s mission is vital and the need for support for culture remains unabated. FY2008 grantmaking totaled $1.36 million, an increase of 19.5% over the previous year.

In only our fifth year of grantmaking, we continued to reach arts, heritage and humanities nonprofits with funding from the Cultural Trust. The Trust awarded $453,380 to 57 cultural nonprofits (out of 116 applicants); 24 of them were first time grant recipients. They ranged from Hand2Mouth Theatre to Libraries of Eastern Oregon, Eugene Masonic Cemetery Association to Orlo, Willamette Falls Heritage Foundation to Oregon Ballet Theatre.

With $453,380 allocated in Cultural Participation grants, the Trust’s 45 cultural coalitions – one in each of Oregon’s 36 counties and the nine federally recognized tribes – continued their important work. In addition to regranting Trust funds for local projects, each coalition undertook a review and update of its cultural plan, some for the first time since the coalitions themselves were established five years ago. The hundreds of community leaders serving on Oregon’s cultural coalitions live the belief that Oregon’s culture plays an essential role in our state’s advancement.

Speaking of volunteers, two founding board members of the Oregon Cultural Trust board – Chuck Butler of Ashland and Marilyn Worrix of McMinnville – completed their service this year. Their leadership in the development and accomplishments of the Trust is incalculable. We are grateful for their counsel and commitment and we welcome Lyn Hennion of Jacksonville to our board.

With this report, the Oregon Cultural Trust establishes what will now become its annual publication schedule. Each October, the Trust will report on its programs and finances for the fiscal year ended the previous June 30. Our annual reports will continue to be available for downloading from the publication section of our website, while printed copies, limited in quantity, can be requested from the Trust office.

Norm Smith
Chairman

Christine D’Arcy
Executive Director
About the Cultural Trust

The Oregon Legislature authorized the Oregon Cultural Trust with a near unanimous vote in July 2001. The enabling legislation includes three key elements:

**Governance:** A board of nine, seven appointed by the Governor; one by the Speaker of the Oregon House of Representatives; one by the President of the Oregon Senate.

**Income:** Contributions using the cultural tax credit, cultural license plate sales, income from the sale of surplus state assets.

**Grantmaking and Operations:** 58% to the permanent Oregon Cultural endowment, 34.5% for grantmaking, 7.5% for operations.

The Trust also seeks the counsel of Oregon’s five statewide cultural partners.

**Vision**

Oregon’s cultural resources – the arts, heritage and the humanities – are strong and dynamic contributors to Oregon’s communities and quality of life.

**Mission**

To enhance the lives of Oregonians by implementing a sustainable public-private integrated cultural funding program that will support, stabilize and protect Oregon culture: the humanities, heritage and the arts. The Trust will expand public awareness of, quality of, access to and use of culture in Oregon.

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A $3,500 Cultural Development grant to Willamette Falls Heritage Foundation allowed oral histories of mill workers, 1928 – 1986, to be made available to public libraries. Art Dorrance was a tug captain who worked on the Crown Zellerbach’s upriver logging and barging operations.

*Photo courtesy of Willamette Falls Heritage Foundation Crown Zellerbach Collection*
Oregon Cultural Trust FY 2008
Permanent Fund (Annual Income and Expenses)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Balance</td>
<td>8,159,955.08</td>
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<tr>
<td>Contributions</td>
<td>3,576,422.39</td>
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<tr>
<td>License Plate Sales</td>
<td>295,941.75</td>
</tr>
<tr>
<td>Interest Earnings</td>
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<tr>
<td>Annual Distribution for Grants &amp; Operations</td>
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<td>FY2008 Permanent Cultural Trust Fund Balance</td>
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Oregon Cultural Trust FY 2008
Revenue and Expenditures

<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td><strong>Total Revenue</strong></td>
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<td>Oregon General Fund</td>
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<td>Foundation Support (Murdock Trust)</td>
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<tr>
<td>Contributions to Cultural Trust (Individuals &amp; Corporations)</td>
<td>3,576,422.39</td>
</tr>
<tr>
<td>License Plate Sales</td>
<td>295,941.75</td>
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<tr>
<td>Interest</td>
<td>391,946.51</td>
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<tr>
<td>Opening Balance (operations allocation)</td>
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<tr>
<td>Opening Balance (grant allocations)</td>
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<tr>
<td><strong>Total Revenue</strong></td>
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<tr>
<td><strong>Total Expenditures</strong></td>
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<tr>
<td>Cultural Participation Grants</td>
<td>410,508.00</td>
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<tr>
<td>Cultural Development Grants</td>
<td>456,380.00</td>
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<td>Cultural Partner Grants</td>
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<td>Cultural Partner Collaboration Grant</td>
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<td><strong>Subtotal Grantmaking</strong></td>
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<td>Salaries &amp; Benefits</td>
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<td>Office Expenses &amp; Statewide Services</td>
<td>83,301.34</td>
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<td>Marketing &amp; Outreach</td>
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<td><strong>Subtotal Operations</strong></td>
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<td>Contribution to Permanent Cultural Trust Fund</td>
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<tr>
<td>Carried Forward to FY 2009 (operations allocation)</td>
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<tr>
<td><strong>Carried Forward to FY 2009</strong></td>
<td>4,714,700.65</td>
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</table>
Cultural Coalitions: Investing in Every Oregon County and the Nine Federally-Recognized Tribes

Oregon’s network of cultural coalitions fosters cultural participation in each of the state’s 36 counties and within the nine federally-recognized Indian tribes. The coalitions, composed of volunteer community and cultural leaders, plan for and make decisions about cultural priorities in their areas. Their local grantmaking supports cultural nonprofits – historical societies, art guilds, library friends groups and others – that define community. In many areas, this investment is the most significant ever offered by the state for culture.

The Trust charges each coalition with developing a cultural plan specific to its area’s needs, including cultural inventorying, guidelines for local granting and benchmarks for measuring progress and success. During fy 2008, each cultural coalition was required by law to review and update its cultural plan. For the first time since the establishment of the coalitions five years ago, the coalitions assessed their own work in terms of lessening barriers to cultural participation, achieving their stated goals using specific strategies and measuring their work overall. A number of coalitions used this process as a time to reflect on the unique role of local cultural endeavors, completing their plan review and updating process. The first revised plans were approved by the Trust in June 2008, including those submitted by coalitions in Benton, Clackamas, Clatsop, Deschutes, Gilliam and Malheur counties.

The Trust’s Cultural Participation grants for the work of the cultural coalitions receives one third of the funds allocated by the Trust each year. In fy 2008, that totaled $453,380. Each coalition receives a base of $5,000 plus a multiplier based on population; therefore, the grants range from $5,096 for the Wheeler County Cultural and Heritage Coalition to $14,379 for the Deschutes County Cultural Coalition to $25,879 for the Lane County Cultural Coalition up to $48,114 for the Multnomah County Cultural Coalition.

Local grants support a wide range of cultural activities. In Deschutes County, the coalition awarded grants totaling $14,000. Awards ranged from $1,000 to Bendfilm and the High Desert Journal to $2,000 each to The High Desert Museum, the Deschutes Public Library Foundation and Working Wonders Children’s Museum in Bend.

An artist at work at the May 31 – June 1, 2008 Wilsonville Festival of the Arts, a project funded with a $3,000 grant from the Clackamas Cultural Coalition.

The Fort Rock Museum in Lake County was one site of the Fort Rock Centennial activities planned to mark the 100th anniversary of the Fort Rock Post Office, created March 9, 1908. Organized by the Fort Rock Homesteaders Association, the Fort Rock Grange No. 758 and the Fort Rock Historical Society, the celebration was supported by a $1,000 grant from the Lake County Cultural Coalition.
## Grants To Oregon’s 36 County and Nine Tribal Cultural Coalitions

### Cultural Participation Grants to 45 County and Tribal Coalitions ($453,380)

<table>
<thead>
<tr>
<th>COALITION</th>
<th>FY 2008</th>
</tr>
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<tbody>
<tr>
<td>Baker County Cultural Coalition</td>
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<tr>
<td>Benton County Cultural Coalition</td>
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<td>Clackamas County Cultural Coalition</td>
<td>27,557</td>
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<td>Clatsop County Cultural Coalition</td>
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<td>Columbia County Cultural Coalition</td>
<td>7,886</td>
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<td>Coos County Cultural Coalition</td>
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<td>Crook County Cultural Coalition</td>
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<td>Curry County Cultural Coalition</td>
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<tr>
<td>Deschutes County Cultural Coalition</td>
<td>14,379</td>
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<td>Douglas County Cultural Coalition</td>
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<tr>
<td>Gilliam County Cultural Coalition</td>
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<td>Grant County Cultural Coalition</td>
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<td>Harney County Cultural Coalition</td>
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<tr>
<td>Hood River Cultural Trust</td>
<td>6,311</td>
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<tr>
<td>Jackson County Cultural Coalition</td>
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<td>Jefferson County Cultural Coalition</td>
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<td>Josephine County Cultural Coalition</td>
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<td>Klamath County Cultural Coalition</td>
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<tr>
<td>Lake County Cultural Coalition</td>
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<td>Lane County Cultural Coalition</td>
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<td>Malheur County Cultural Trust</td>
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<td>Marion Cultural Development Corp</td>
<td>23,846</td>
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<td>Morrow County Cultural Coalition</td>
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<td>Multnomah County Cultural Coalition</td>
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<tr>
<td>Polk County Cultural Coalition</td>
<td>9,097</td>
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<td>Sherman County Cultural Coalition</td>
<td>5,115</td>
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<tr>
<td>Tillamook County Cultural Coalition</td>
<td>6,569</td>
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<tr>
<td>Umatilla County Cultural Coalition</td>
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<tr>
<td>Wallowa County Cultural Coalition</td>
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<tr>
<td>Wasco County Cultural Coalition</td>
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<tr>
<td>Washington County Arts, Heritage and Humanities Coalition</td>
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<tr>
<td>Wheeler County Cultural and Heritage Coalition</td>
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<tr>
<td>Yamhill County Cultural Coalition</td>
<td>10,634</td>
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<tr>
<td>Burns-Paiute Tribe</td>
<td>5,021</td>
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<tr>
<td>Confederated Tribes of Coos, Lower Umpqua, &amp; Siuslaw Tribes</td>
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</tr>
<tr>
<td>Confederated Tribes of Grand Ronde</td>
<td>5,350</td>
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<td>Confederated Tribes of Siletz</td>
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<td>Confederated Tribes of the Umatilla</td>
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<tr>
<td>Confederated Tribes of Warm Springs</td>
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<tr>
<td>Coquille Indian Tribe</td>
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<tr>
<td>Cow Creek Band of Umpqua Indians</td>
<td>5,084</td>
</tr>
<tr>
<td>Klamath Tribe</td>
<td>5,219</td>
</tr>
</tbody>
</table>

A young cowgirl competes at the Grant County Fair Fiddlers Contest, a project supported by a $500 grant from the Grant County Cultural Coalition. The 2008 Fair took place August 18 – 23, in John Day.

A $2,500 grant from the Malheur County Cultural Coalition to the Idaho Oregon Nevada (ION) Heritage Museum supported the commissioning of an exterior sign for its June 21, 2008 dedication. The Jordan Valley museum is dedicated to preserving the area’s unique heritage including traditions of Basque ranchers.
Partnerships – with Oregon’s 1,200 cultural nonprofits, 45 county and tribal coalitions, government leaders, donors and businesses of all kinds – are essential to the Oregon Cultural Trust. None is more vital than the relationship the Trust enjoys with the its five statewide cultural partners – Oregon Arts Commission, Oregon Council for the Humanities, Oregon Heritage Commission, Oregon Historical Society and State Office of Historic Preservation. The partners advise and support Trust board and staff, and deliberate on grant panels. They share one third of the funds distributed by the Trust, and, out of those funds, collaborate on a joint project each year.

In FY 2008, that project was two-fold: support for the online Oregon Encyclopedia and continued support for Lawson Fusao Inada’s work as Oregon’s poet laureate.

The Oregon Heritage Commission and the State Historic Preservation Office once again combined funds to provide technical assistance to heritage organizations. Focused on southwest and northeast Oregon, the project offered assistance on building restoration, fundraising, exhibits, collections preservation and other topics. At the Wallowa County Museum in Joseph, for instance, the Confederated Tribes of the Umatilla offered a program on building preservation.

The Oregon Historical Society directed its FY 2008 Trust grant to continued development of The Oregon Encyclopedia, an online reference developed in partnership with Portland State University. The encyclopedia will tell the Oregon story with many voices and interactive links and, since it will initially reside on the web, it will enable Oregon history to live in the present … and the future.

The Oregon Council for the Humanities’ Trust grant of $120,889 funded its Oregon Chautauqua programs and Oregon Humanities magazine. och presented 194 Oregon Chautauqua programs in 2008.

Wallowa County Museum in Joseph benefited from the building preservation expertise of a specialist from the Confederated Tribes of the Umatilla during workshops offered by the State Historic Preservation Office and the Oregon Heritage Commission and funded by the Trust.
programs in 34 counties, serving over 6,600 Oregonians.
OCH’s 2008 thematic initiative, “Borders and Boundaries,” was
reflected in presentations such as “The Indigenous People of
the Columbia River,” “Mexicanos in Oregon,” and “Describing
the Enemy in American History.” The magazine increased its
frequency to three times a year, reached 12,000 Oregonians
and began to publish themed issues, such as “Strangers”
and “Class,” with contributions from award-winning Oregon
writers, like Monica Drake, Katherine Dunn and Brian Doyle;
notable journalists such as Brett Campbell and Joseph Gallivan;
and respected scholars, Rebecca Hartman and Edwin Battistella.
A portion of the Oregon Arts Commission’s $120,889
returned to the community in the form of $3,000 grants to 13
artist fellows, this year in the visual arts. One of those artists,
Kate Ali from Dexter was commissioned to create her site-spe-
cific work, “Dining Dynamics” at the statewide Arts Summit
that convened at the Oregon Convention Center on April 23.
The piece was performed by summit participants who were
couraged to collaborate with their forks tied one to another
beneath the table, creating a push me-pull you effect when
one or the other diner tried to take a bite. Carrying through on
the dining theme, the summit was titled “Setting the Table”
and included keynote addresses from Frances Bronet, Dean;
School of Architecture and Allied Arts, University of Oregon;
and Katharine DeShaw, Executive Director of United States
Artists, Los Angeles; break-out sessions and workshops; and a
reception at the University of Oregon’s new Portland campus
in the former White Stag building.

The Oregon Encyclopedia uses imagery to tell the Oregon story ...
in this case, the Historic Columbia River Highway near Multnomah
Falls, circa 1915. The Oregon Historical Society continued to support
the project with its Trust funds.

PHOTO COURTESY OREGON HISTORICAL SOCIETY
Cultural Development Grants: Direct Support for Cultural Nonprofits

Each year, arts, heritage and humanities nonprofits apply for Cultural Development grants from the Trust. Those grants, another third of the Trust’s annual distribution, are awarded to projects that will have a significant impact on the cultural life of the state throughout the year of the grant.

For FY 2008 (July 1, 2007 – June 30, 2008), the Trust awarded $460,380 in grants to 57 arts, heritage and humanities nonprofits across Oregon.

ASHLAND
Oregon Shakespeare Festival, $25,000
To fund the outdoor stage production Thornton Wilder’s Our Town, to launch of New Directions for American Classics, an initiative by new Artistic Director Bill Rauch to celebrate the depth and breadth of American playwrights.

Southern Oregon Film Society
dba Ashland Independent Film Festival, $9,000
To increase attendance by allowing the festival’s expansion into the historic Ashland Armory; and to purchase professional screening equipment and ticketing software.

CLACKAMAS
Northwest Forest Conservancy, $7,000
To protect historic structures on public land in and around the Mt. Hood National Forest and to provide interpretive information for the public.

COTTAGE GROVE
Another Way Enterprises, $3,000
To develop a National Register of Historic Places nomination of two 19th century Cottage Grove neighborhoods.

ENTERPRISE
Fishtrap, Inc., $10,000
To place four writers-in-residence for nine weeks in five eastern Oregon counties (Wallowa, Wheeler, Gilliam, Klamath and Harney). The writers will teach students, mentor teachers, conduct workshops for adults, give public readings and work on their own projects.

Flora School Education Center, $4,000
For exterior repairs to the only school building in eastern Oregon listed on the National Register of Historic Places. Flora School now offers workshops in historically-based skills and arts.

ESTACADA
Jacknife Zion Horseheaven Historical Society, $5,000
To retrofit a 1900-era granary with state-of-the-art controls to allow the archiving and preservation of the Philip Foster Collection of historic artifacts, photos and paper ephemera. The collection is a significant record of the settling of the Eagle Creek area on the historic Barlow road, the last leg of the Oregon Trail.

EUGENE
Downtown Initiative for the Visual Arts: DIVA, $3,000
To develop and market a new Open Studios Art Tour in Eugene during October 2008. The project includes business training for area artists to improve the presentation and marketing of their work.

Eugene Ballet Company, $15,000
To support the purchase of a portable theater system allowing Eugene Ballet’s tours to reach more rural communities in Oregon and throughout the west.

Eugene Masonic Cemetery Association, $2,000
To produce interpretive panels for the 1859 cemetery, established in the same year Oregon gained its statehood. The panels will include a visitor’s guide with maps and history; a guide to native and heritage trees and plants; and a description of the cemetery’s many historic structures.

Friends of Lane County Historical Society and Museum, $5,000
To digitize the society’s 14,000 historic photos, allowing greater public access to the collection.

John G. Shedd Institute for the Arts, $15,000
For the capital campaign to purchase the 1926-era First Baptist Church as the permanent home of The Shedd Institute, offering multi-disciplinary performing arts programs in Eugene.

FAIRVIEW
Fairview-Rockwood-Wilkes Historical Society, $2,000
To repair and preserve the historic Zimmerman House, built in 1874 and placed on the National Register of Historic Places in 1986.

Portland’s Hand2Mouth Theatre was one of 23 first-time Cultural Trust grant recipients in FY 2008. A young, experimental company based in Portland, it received a $5,000 Cultural Development grant to produce Repeat After Me, using American music to explore our nation’s values, for the Portland Institute for Contemporary Art’s September 2007 TBA Festival. Repeat After Me later toured to several college campuses.

PHOTO: KEN AARON © 2007
**Museum of Contemporary Craft**

In a major repositioning – a physical move to a more prominent location and expanded staff and exhibit capacity – the Museum of Contemporary Craft (formerly the Contemporary Crafts Museum and Gallery) moved to the North Park Blocks in downtown Portland in July 2007.

The Museum’s first major self-curated exhibition was the comprehensively researched and beautifully installed retrospective “Generations: Ken Shores,” which opened April 10, 2008. The exhibition, supported by a $15,000 Cultural Development grant, was developed by curator Namita Wiggers to illustrate the world-renowned ceramist’s innovative artistry. It surveyed his influences, his work, and his creative legacy as seen in the contemporary work of younger artists.

Wiggers demonstrated that Shores, a longtime art faculty member of Lewis & Clark College, is a collector, in all senses of the word. He draws on his collective experiences – education, travel, teaching, collegiality, spirituality – to make his art. The exhibition conveyed the breadth of those experiences by including huge photo murals of the interior of the artist’s home, showing the rich textures and colors of his accumulated daily life.

His work – considered radical at the time: feather fetishes created from clay pots mounted in boxes on mirrored surfaces (the better to reflect you with); mosaics reminiscent of the Antoni Gaudi’s extravagance; paintings with clay shards à la Julian Schnabel; and lustre glazes reflecting Jeff Koons-like opulence from the 1980s – has retained its contemporary appeal. His strongly designed silhouettes and overworked surfaces are once again important preoccupations for today’s artists.

Nearly 22,000 people saw the exhibition, which closed on July 23, 2008. It will live on a book to be published this fall: Portland gallery Pulliam Deffenbaugh now represents the artist and, most significantly, the Smithsonian Institution has included Ken Shores’ work in its American Archive and will soon make it available on the web.

“Generations: Ken Shores” was a major exhibition in many ways, not least that it declared to the art world at large that Portland’s Museum of Contemporary Craft is a new kind of museum, creating exhibitions in imaginative and compelling ways.

**FOSSIL**

Libraries of Eastern Oregon, $2,500
For the creation of read-aloud programs at public libraries in Arlington, Baker City, Condon, Echo, Fossil, Hermiston, Madras, Prineville and La Grande. Community figures will read their original prose and poetry in a public setting, generating community pride and appreciation of literature and the arts.

**HAINE S**

Eastern Oregon Museum, $2,380
To purchase computers, software, digital scanners and copiers so the museum can archive its historical genealogies and local histories, photograph and catalogue its collections.

**HOOD RIVER**

Columbia Arts, $8,000
To hire a part-time performance manager to bring additional films, lectures and performances to the new art center in downtown Hood River.

**KLAMATH FALLS**

Klamath County Library Foundation, $9,000
For the addition of 1,200-square-foot children’s library in an area where the library is the primary cultural offering for many children in the community.

**MARYLHURST**

Willamette Falls Heritage Foundation, $3,500
To videotape and distribute oral histories from 17 workers at the West Linn paper mills in the era from 1928 to 1986.

**MEDFORD**

Southern Oregon Historical Society, $8,000
For ongoing state-of-the-art preservation of the Society’s more than 7,500 historic artifacts, including glass-plate negatives, paper documents, Native American art and weaponry, textiles and fine arts.

*Kim Stafford received the Stewart H. Holbrook Award for Literary Legacy at Literary Arts’ 21st annual Oregon Book Award ceremony in December 2007. The ceremony, which took place at the Portland Art Museum, and attendant author tour across the state was funded with a $12,000 FY 2008 Cultural Development grant.*

*Photo: Steven Gibbons © 2007*
NORTH BEND
Coos County Historical Society, $4,000
To prepare for the launch of a new facility with a website redesign, improved signage, and a state-of-the-art projector for more professional fundraising presentations.

PENDLETON
Confederated Tribes of the Umatilla, $13,000
To develop and publish a Native Place Names Atlas for the traditional homeland of the Umatilla Tribes. Commentary will be provided by tribal language scholars and botanists including Thomas Morning Owl, an expert in both the Sahaptian languages of the Walla Walla and Umatilla.

PORTLAND
Artists Repertory Theatre, $10,000
To produce Marv Ross’ original musical, The Ghosts of Celilo. The fall 2007 world premiere honors A.R.T.’s 25th anniversary while commemorating the 50th anniversary of the destruction of culturally significant Celilo Falls.

BodyVox, $9,000
To produce the multi-disciplinary Horizontal Leanings, with live performance of BodyVox’s first commissioned score. Creative partners include BodyVox co-artistic directors Jamie Hampton and Ashley Roland, playwright and visual artist Tad Savinar, South African composer Bongani Ndodana-Breen and Third Angle Music Ensemble.

Broadway Rose Theatre Company, $12,000
To transform a vacant school “cafetorium” into the new, permanent, year round home of the Broadway Rose Theatre Company. The renovation will create an ADA accessible, 260-seat flexible performance space, administrative offices and a scene shop.

Chamber Music Northwest, $8,000
For “The Carter-Messiaen Project,” celebrating the 100th birthdays of avant garde composers Elliott Carter and Olivier Messiaen. The three-day festival will reunite The Tashi Quartet, the group most closely associated with the works of Carter and Messiaen, who have not performed together for 30 years.

Film Action Oregon, $7,500
To create a community box office at the Hollywood Theatre enabling Film Action Oregon to expand its ticketing hours and offer ticketing services to other organizations. The room will double as a media classroom for up to 30 students.

Hand2Mouth Theatre, $5,000
To develop Repeat After Me for the Portland Institute for Contemporary Art’s September 2007 TBA Festival. Drawing on a 100-year history of America’s music to explore our country’s values, the production will also tour to Oregon college campuses.

KBPS-FM Public Radio Foundation, $20,000
To support KBPS-FM’s purchase of its FCC broadcast license and station assets from Portland Public Schools. Permanent ownership of the license and studios will stabilize and strengthen the station.

Literary Arts Inc., $12,000
To support the 21st annual Oregon Book Awards, recognizing outstanding accomplishment by Oregon writers, and an attendant reading tour to Astoria, Baker City, Bend, Burns, Lincoln City, Klamath Falls, La Grande, Newport, North Bend, Roseburg and Salem.

Museum of Contemporary Craft, $15,000
To underwrite “Generations: Ken Shores,” a retrospective exhibition showcasing the influence and art of this Northwest ceramist and educator. The project includes the publication of a scholarly book on the artist.

On May 8 – 9, 2008, White Bird’s “4 x 4: The Ballet Project” united three of 2008 Cultural Trust grant recipients in a program of contemporary ballet. White Bird produced the overall project, which linked Oregon’s leading companies, Eugene Ballet Company and Oregon Ballet Theatre, to San Francisco Ballet and Seattle’s Pacific Northwest Ballet. Eugene Ballet performed Artistic Director Toni Pimble’s Still Falls the Rain (left photo) and Oregon Ballet Theatre chose Christopher Wheeldon’s Rush (right photo), which went on to acclaimed performances by OBT at the Kennedy Center in June 2008 and New York’s City Center in September 2008.

PHOTO: EUGENE BALLET, TOM OLIVER © 2008
PHOTO: OREGON BALLET THEATRE, ANGELA STERLING © 2008
**Oregon Public Broadcasting**

*The Oregon Experience*, OPB-TV’s personality and issue-driven history series has been on the air just two years but has already won three regional Emmy Awards for cultural historical programming. A collaboration between OPB and the Oregon Historical Society, the series was originally designed to activate the rich trove of images from the Historical Society’s photo archive. Executive Producer Nadine Jelsing and her small team have succeeded in creating compelling stories behind the documentary evidence linked to women’s rights activist Abigail Scott Duniway, track-and-field and running shoe pioneer Bill Bowerman, and philanthropist Leo Adler, to name just a few.

The Oregon Cultural Trust has supported the program since its inception, including a $20,000 Cultural Development grant in FY 2008. The producers have worked well to ensure that the series reaches as wide an audience as possible. Episodes have been tied into other programming – “Oregon at War” to Ken Burns’ “The War”, “Bill Bowerman” to the Oregon Bach Festival’s symphonic tribute to the legendary coach during the 2008 Olympic track-and-field trials; and “The Art Makers” to ArtBeat’s survey of public art, “Everybody’s Art” – and several episodes are used as classroom teaching tools about issues such as women’s and voting rights, and Oregon’s groundbreaking beach bill.

Audience response to the series has been high, not only in viewership but in activism. Several viewers were inspired to begin their own oral history projects, interviewing elders about experiences that involve not only family but also society at large. *Oregon Experience* producers plan to advance this process further in 2009 as they work with Oregon 150, local historical societies and others to create a program on Oregon’s statehood, including “moments” of curiosities from Oregon history.

*The Oregon Experience* is a half-hour program with occasional one-hour specials. The program’s page at www.opb.org offers video previews, background information and additional resources for each program; and allows you to sign up for an ENewsletter that alerts viewers to upcoming shows. Past programs are available on DVD and the station plans to begin streaming the series – including archive episodes – this year.

A tax-deductible OPB membership counts as a cultural donation that can be included in your matching gift to the Cultural Trust to earn Oregon’s unique – and powerful – cultural tax credit. Anyone can double support of Oregon culture by joining or renewing a membership to OPB and giving to the Cultural Trust.

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**Northwest Professional Dance Project, $5,000**

For the creation and world premiere of new work by six leading choreographers including Portland’s James Canfield and Sarah Slipper, Thaddeus Davis, Luca Veggetti, Cayetano Soto and Lauri Stallings.

**Oregon Ballet Theatre, $10,000**

To support “OBT Exposed!,” bringing public rehearsals, new choreography, dance history discussions, a film screening and children’s performances to 10,000 Oregonians in a tented, outdoor studio in Portland’s park blocks during the final week of August.

**Oregon Children’s Theatre Company, $9,000**

To expand OCT’s programming to younger children, ages 3 - 7, as well as those 12 and older with the production of *Lily’s Purple Plastic Purse*, designed to be a first theater experience, and *Einstein is a Dummy* targeted to the maturity levels and interests of middle and high school students.

**Oregon College of Art & Craft, $10,000**

For an interactive website with a more powerful search engine to enhance the presentation of information about the college, resident artists and faculty, and programs.

**Oregon Public Broadcasting, $20,000**

To produce eight new segments of *The Oregon Experience*, a successful, personality profile-driven TV series on Oregon history. It includes a one-hour special on Oregon during World War II that will coincide with Ken Burns’ “The War.”

**Oregon State Parks Trust, $4,000**

To update the interpretive displays at the Champoeg State Heritage Area, in anticipation of this historically significant site’s role in Oregon’s 2009 sesquicentennial celebration.

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*Funds from the Cultural Trust helped the John G. Shedd Institute for the Arts secure the 1926 First Baptist church as its permanent home as a multi-disciplinary performing arts center in downtown Eugene.*

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*Photo, courtesy Oregon Historical Society*
Oregon Symphony Association, **$10,000**
To support phase II in the Symphony’s use of Tessitura, a development and ticketing software product created by the Metropolitan Opera and used by the Symphony since 2005.

**ORLO**, **$2,500**
To publish the first fiction issue of *The Bear Deluxe*. It will feature original literary works from Northwest writers considering the intersection of life and landscape, including winners of the ORLO’s first annual Doug Fir Fiction Award.

**Portland Art Center**, **$8,000**
To support the design, creation and implementation of pdxopenart.org, a website with a comprehensive arts calendar, artist database, arts bulletin board, and list of arts resources. The site will function as a communications tool for the arts community in Portland and throughout the state.

**Portland Art Museum**, **$12,000**
To support “The Discovery Project,” a collaboration among the Art Museum, the Oregon Historical Society and the Oregon Zoo to bring students from underserved, outlying communities to Portland for two days of integrated study that explores the art, history and native wildlife that give Oregon its sense of place.

**Portland Baroque Orchestra**, **$5,000**
To support a weeklong residency, with concerts, lectures and masters classes by period keyboardist Richard Egarr. Concerts from the November residency will be aired statewide through rebroadcasts of live performances on **OPB** and **KPB-FM**.

**Portland Center Stage**, **$10,000**
To continue the New Play Development Program, with a PlayGroup lab series for local playwrights who meet bi-monthly to read and develop their original works. The program includes support for the 2008 JAW/West Playwrights Festival featuring new works by local and national playwrights in staged readings.

**Portland Community College Foundation**, **$5,000**
To support February 2008’s 18th annual Cascade Festival of African Films. As part of the five-week festival, director Rachid Bouchareb will be in residence for the screening of his *Days of Glory/Indigènes* as well as community outreach on the intersection of Arab and African culture in the U.S.

**Portland Institute for Contemporary Art (PICA)**, **$20,000**
To underwrite the September 2007 Time Based Art (TBA) Festival, with dozens of performing and visual arts events at diverse sites throughout the city. The ten-day festival features artists and attracts visitors from throughout the world.

**Portland Opera Association**, **$8,000**
To produce a 50-minute English language version of Puccini’s *La Bohème* targeted to middle and high school students. This “Opera To Go!” program will tour the state in spring 2008 and include performances at the Opera’s Portland studio.

**Portland Taiko**, **$5,000**
To create, produce and tour *Rhythms of Change: The Way Home*, an original work incorporating elements of Taiko with oral histories of the immigrant experience. Collaborators include Oregon Poet Laureate Lawson Fusao Inada, artist Valerie Otani and composer Byron Au Yong.

**Portland Youth Philharmonic Association**, **$5,000**
To allow PYP to perform and teach symphonic music in underserved communities in the Portland metro area, Marion and Benton counties. A particular focus of the program is encouraging Latino, African American and rural children to pursue training in classical music.

**Profile Theatre**, **$5,000**
To support the 2007/2008 season, dedicated to the work of American playwright John Guare. Funds will be used to bring Guare to Portland for the Oregon premiere of his 2002 *A Few Stout Individuals*, and to work with the company on reconfiguring and staging two earlier plays.

**Third Rail Repertory Theatre**, **$3,000**
To produce *Nobody Here But Us Chickens*, three short comic plays by British playwright Peter Barnes about people with mental and physical disabilities, in spring 2008. The project includes outreach to broaden and strengthen understanding and appreciation of the disabled community.

**Washington County Historical Society & Museum**, **$5,000**
To increase the capacity of the organization, in anticipation of a $2 million facilities expansion, by hiring a development coordinator and part-time volunteer coordinator; purchasing donor software; and implementing a new marketing strategy.

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Chamber Music Northwest’s “Carter-Messiaen Project” reunited the groundbreaking Tashi Quartet (Fred Sherry, cello; Ida Kavafian, violin; Peter Serkin, piano; Richard Stoltzman, clarinet) after a 30 year hiatus. The group formed in 1973 to play Messiaen’s anti-war Quartet for the End of Time. They eventually performed the piece more than 200 times; when they recorded it in 1975, it became an instant classic; and Tashi, with their counterculture sensibility became the Beatles of classical music, for a time. The Los Angeles Times called their reunion performance “brilliantly rhapsodic … moving … transcendent.” Here, Tashi is seen in a self portrait from 1973 and a recreation of the shot by Jim Leisy © 2008.
Libraries of Eastern Oregon

The Libraries of Eastern Oregon (LEO), serving 51 libraries across eastern Oregon – an area larger than several New England states combined – achieved big results from its $2,500 FY 2008 Cultural Development grant. LEO Executive Director Lyn Craig planned to send published writers to a few libraries and host open mike nights of readings at a handful more. But the series was so successful, it continues in all nine communities, has spurred an ongoing writing workshop, and will result in a soon-to-be-published anthology of writing by eastern Oregon residents.

Like so many other stories of Cultural Trust grantmaking, the benefits of our funding reverberate long after the initial project has ended.

LEO’s project began as an experiment: nine libraries wanted to increase community use of the library system. They hoped that by taking reading to the third dimension – getting it off the page and into a public space with live readings – they might engender some interest in reading, writing, books ... and libraries.

The organizers took the program to nine sites, each tailored to the specific character of the community. Children read their own work or the work of favorite authors; a teenager excerpted his graphic novel; a young boy presented his original picture book; another reader moved the audience with scripture; and some lucky participants heard local cowboy poetry.

• The community reading at the Baker City library was so popular, a spillover audience continued at Mad Matilda’s, a popular local bistro and community gathering place, where the Eastern Oregon Writers Guild continues to host a monthly open mike night.

• In Hermiston, award-winning poet and Umatilla Reservation-resident Pamela Steele’s presentation was so successful, the library has continued the series.

• In Fossil, a community reading facilitated by poet Jack Lorts took place at Haven House Retirement Center, a frequent locale for cultural events, and featured writing from local cowboys, businesspeople, elders and children.

• In La Grande, a new resident, Constance Whitworth, turned out to be an accomplished cookbook writer, who so inspired the participants with her authentic, old world Italian recipes – passed down through her family – that the library hired her on the spot to lead a weekly writing workshop.

LEO plans to publish an anthology of writing by eastern Oregon residents. It will be sold throughout the LEO system, with the proceeds benefiting libraries. In addition, the reading series has served as a springboard to encourage junior and high school students to create their own work ... to be read at a library or community open mike, or one day to be collected in an anthology of eastern Oregon writers.

White Bird Dance, $9,000
To support May 2008’s “4x4 Ballet Project,” in which the region’s four major ballet companies – Eugene Ballet, Oregon Ballet Theatre, Pacific Northwest Ballet and San Francisco Ballet – will each perform a premiere on the same stage for two performances in Portland.

Young Audiences of Oregon Inc., $5,000
To strengthen the training of arts educators by offering creative support and assistance with arts learning program design and delivery. The Kennedy Center for the Arts Coaching Cadre Peer Mentoring Program, a nationally-recognized training model for teaching artists, will be added to YA’s curriculum.

Redmond 23 Educational Foundation, Inc., $5,000
To support “Music For The Millennium, Give Our Kids Horns to Toot,” a capital campaign to purchase and replace band instruments for the Redmond School District band programs.

Confederated Tribes of the Clatsop-Nehalem Indians, $10,000
To restore, from the original field notes, 90 rare tribal stories gathered in 1931 but lost in Germany during World War II. The stories will be published and exhibited statewide.

Stayton Public Library Foundation, $4,000
To acquire and display the Lau collection of Stayton area photos, local history and rare books for the library’s Pacific Northwest collection. The newly expanded library serves 24,000 people in Stayton, Aumsville and Sublimity.

Tigard Area Historical and Preservation Association, $4,000
To inventory, document, preserve and display pioneer artifacts in the historic 1882 John Tigard House and at the Tigard Library.

Drexel H Foundation, $8,000
For the restoration of the 1895 Grand Opera House in Vale, including roof and awning replacement; work on the stone façade, press ceiling and wood floors; and electrical upgrades.
Individual donors to the Trust may claim a cultural tax credit of up to $500; couples filing jointly, up to $1,000. In FY 2008, 10,000 donors took advantage of the cultural tax credit in order to strengthen arts, heritage and humanities across Oregon. Their support speaks to a determination to preserve and advance our shared cultural traditions for future generations.

It is the Trust’s intention to provide a complete and accurate list of donors from July 1, 2007, through June 30, 2008. We apologize for any omissions or errors. If you find a mistake, please let us know right away so we can update our database and correct the error in the FY 2009 report.

In November 2007, Portland Baroque Orchestra brought Richard Egarr, period keyboardist and director of England’s Academy of Ancient Music, to Portland for a week of concerts, lectures, master classes and educational outreach.

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**Photo: Mark Powell © 2007**

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Oregon corporations are able to claim a tax credit of up to $2,500. Hundreds of businesses gave to the Trust in FY 2008. These contributed $1,000 or more.

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The Cultural Trust thanks the following individuals, companies and cultural groups for in kind gifts of goods and services during FY 2008.

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“PUMP” is the message on the Cultural Trust license plate on Keith Newton’s truck. Newton owns Newton Pump of Redmond. The business has been installing and servicing water systems in Central Oregon for 62 years. The business was founded by Keith Newton’s father, John W. Newton, has four employees, and “does it all, from domestic water systems to cattle ranch wells out on the desert,” Keith Newton said.

Cultural License Plate Sales Fuel the Trust

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Donate now at www.culturaltrust.org.